1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

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not of "teaching." Navuaira has always followed dances imported from Tonga. Natokalau almost always produced Fijian dances, more particularly the club-dance; this was due to the large number of men from northern Viti Levu who lived there. Fijian dances are well known only in Matuku, Moala, Totoya, Thithia, Naiau, Vanua Mbalavu; the Tongan dances are known in Lakemba, Vanua Mbalavu, and the southern islands. The Naiau people learned their Fijian dances from Rewa.

The only Tongan dance known in Lakemba was the *lakalaka*, which in Tongan means swift walk. The music was of a high order, the words poetical, the gestures pleasing, and the costumes brilliant.

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The dress most affected by the women was the leaf dress (Pl. II, *C*). The leaves, usually colored, are stitched on calico with a sewing machine the night before the dance, and are then oiled to make them glisten; sometimes they are blackened. Flowers are stuck in about the neck and shoulders, or silk handkerchiefs are used. In Lomaloma, for one performance the dancers dressed in bodices of European make and ample folds of painted bark cloth wound about the waist. The men dress in cotton, and usually seek uniformity, probably under the influence of the military; for instance, at one dance they all wore red sleeveless shirts to represent soldiers.

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The dancers stand in one or more ranks, according to the numbers, facing the person in whose honor they dance. The men form one wing of the dance, the women the other. In Tumbou this arrangement was improved upon; four groups were formed, elderly gentlemen, elderly ladies, noble youths, noble maidens. The more important people stand in the first rank, the country folk right at the back. The ends of each group are called *i mbola* (cleavage) and are the posts of honor; the Randi Naiau usually possessed herself of the left hand end of the elderly ladies group; Salesi's wife was generally placed at the other end. There is no strict rule; the person appointed chief of the dance assigns the places. The position, however, did not depend entirely on rank; the big people were all in the front row, but so were all the best dancers. Thus a minor personage in Vatuwangga occupied one cleavage, because he was the best dancer of all. The front rank was not confined to the nobles, though they predominated; all the clans and Levuka were represented, and if Navuaira proper took part, the Tui Navuaira's daughter would appear in the first rank because her father is chief of Wathiwathi, Waitambu, Tarukua: it is the order of the land (*i tutu vakavanua*). In the same way the sons and daughters of Tumbou minor chiefs appeared in the front row. Attention was paid to precedence only at final performances. The High Chief does not dance, because he has a title. The old men only look on.

The Tongan dances performed in Tumbou owed much of their splendor

1: Hocart Y-5 (ca. 1920) 1929

OQ6 Lau OQ6
Lakemba

CLUB DANCE

The club dance is Fijian. The choir (*lua*) consists of men and women armed with bamboos. The girls are often powdered over the hair and shoulders with turmeric. The choir comes first into the green and sits down huddled together facing the center of the circle. The leader begins in a falsetto, followed by the first part, then by the drone. Time is marked by thumping on the ground, the bamboos of various lengths emitting various tones. The chant is monotonous and has not the artistic quality of Tongan singing; but is confined to two, perhaps three notes, and ends on the higher pitch; the last syllable is drawn out, then cut short suddenly as if the singers had no breath left. During the singing the dancers appear at the end of the Green; they are naked to the waist and wear skirts of pleated fau stripes dyed pink and dark green. The general color scheme is much more somber than that of the Tongans. The dancers have leaves tucked in their armlets, and frequently have a circular boar's tusk hung on the neck. Those who are not dignitaries of the church have their faces blackened with a kind of earth found in Nasangalau which looks like black lead. In older times wigs were worn by bald people. They carry, with both hands on the right shoulder, clubs of the musket pattern; a few have axes. As the dancers stand one foot foremost, they raise and depress their elbows in time to the music and swing the body backwards and forwards; they do not sing. Presently they advance, then stop, rush forward with short steps, holding their clubs horizontally over the head as if making an onslaught. Thus by degrees they make their way into the middle of the Green where, after a short pause, they begin the dance. Their movements are violent and suggestive of fighting; sometimes they split up into various companies that separate and, after a few revolutions, rush together again. The movements include:

(1) a break (*musu*) in which they half squat down and all but kneel on one knee then the other, with their hands between their thighs and the club inclined slightly forward;

(2) right or left turn (*vuki*);

(3) standing with one foot foremost with the hands on a level with the waist, and the club inclined fowards, they stamp with the foremost foot and at the same time pull the club towards them and downwards with a slight jerk;

(4) Raising the club from the shoulder, they give it a downward sweep as if to hit something on the ground;

(5) Grasping the head of the club with the left hand, they place the butt on the ground; they extend the right arm forward, with the hand on a level with the shoulder, palm down; then sway the body slightly backwards and forwards at the same time straightening out the arm and bending it slightly;

(6) Sometimes they lay the club down on the ground and perform various movements then pick it up again; one of these movements consists in putting one foot foremost, bending the knees, holding the arms continuous with the shoulders and the fore

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Pl. 4

A B C

D E

FEATURES OF LAUAN LIFE: *A*, LAUAN WITH DIGGING STICK FOR PLANTING TARO; *B*, FIJIAN BOYS WITH YAMS (KELI USU); *C*, WOMEN DRESSED FOR LAKALAKA DANCE; *D*, VILLAGE GREEN, TUMBOU; *E*, GRAVE OF TUI MOALA AT NAROI.

[End Plate 2]

1: Hocart: Y-5 (ca. 1920) 1929
OQ6 Lau OQ6
Lakemba

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

The chief is surrounded by a court of retainers (*tamata ni turanga*), which include his herald, jester (*tamata ni lasa* or *ndauveilakalasai*), go-between in courtship (*ramuaoli*), numerous relatives, and servants. There are also envoys for each island or island group in the chiefdom who are called *mata ki Kambara, mata ki Mothe,* and so forth.

The high chief and his family live in a compound facing the ceremonial ground in the chief's village of Tumbou, Lakemba. The chief's houses are large and set upon high mounds, a symbol of rank. The chief's houses, his canoes and kava bowls are decorated with cowry (*mbuli*) shells, an emblem of rank. Formerly a strip of barkcloth (*tawake*) attached like a flag to the canoe mast, served as an emblem of chieftainship.

The high chief has heavy responsibilities in the maintenance of his clan obligations and ceremonial court life. He has a large number of dependents including many of his relatives and retainers, whom he must feed. Because of the soliciting and *vasu* systems (pp. 62-64, 207-208) he is constantly approached for gifts or loans.

The chief and his court are maintained by a system of tribute collected from the islands of his realm. Much of the tribute is presented at Lakemba by representatives from each island in the form of ceremonial gifts at the marriage, installation, and death of the chief or his near relatives. Collections are made by representatives of the chief or by his sister's son (*vasu*), as when Lakemba takes part in a large ceremonial exchange with one of the other chiefdoms such as Mbau or Rewa.

The high chief is sacred. As the shrine of ancestor gods of highest rank he has more mana than anyone else in his chiefdom. An elaborate system of tabus protects him. His head, the center of mana, is the most sacred part of his person. It may not be touched, nor may his comb and headrest be used by anyone else. (See 27, vol. 1, p. 25.) Only a man of high rank is allowed to wear a turban (*faufau*) in the village. The chief's wearing apparel and sleeping mats are tabu. Only a chief may wear the long streamers of barkcloth (*tchini puli*) as part of his ceremonial, the chest band (*wambale*), or the breast plate inlaid with mother-of-pearl (*thiva vonovono*). Only a member of the chief's family is allowed to wear a hair ornament of feathers (*tekiteki*). The royal staff (*matanakilangi*), presented to the high chief at his installation, is also an emblem of royalty (27, vol. 1, p. 25).

Elaborate rites mark the installation, marriage, and death of a chief. Ceremonies also mark his reception on outlying islands, the payment of tribute, building and launching of a chief's canoe, building of a chief's house, and life crises of members of the chief's immediate family. Many of these ceremonies once involved human sacrifice.

For further information concerning the high chief and his court see Hocart (15, pp. 50-58).

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

796 272 the bowl to show its consistency and color. The herald judges it. If more water is needed he repeats "Pour the water", and more water is added. If it is satisfactory he says, "Lele" (Good). Then the kava maker begins to strain the mixture. If he squeezes with the right hand he keeps the left elbow on his left knee and vice versa. It is tabu to raise the elbow above the knee while squeezing. If this tabu is broken, he may never make kava for the chief again. It is very tabu (*tombu saru*) for the kava maker to straighten his legs or to shake the strainer while straining. He passes it back to be shaken out.

When the kava has been strained the kava maker coils the strainer, passes it around the bowl and claps on it two or three times. He says, "Maa e kawa ni" (This kava is clear). The herald says, "Fakatau" (Wring it out). The cup bearer (*tukotau*), a young noble, who has been sitting behind the bowl, comes forward and squats in front of and facing the bowl.

The drink is served in a highly polished cup (*mbilo*) usually made of the pointed end of a coconut shell. The chief has his own cup which is tabu to all others. The cup bearer holds the serving cup over the bowl with both hands, his fingers on the outside of the cup. The kava maker squeezes some kava from the strainer into it. When the cup is full, the cup bearer lifts it with arms extended shoulder high. Then, still in squatting position, he turns. He rises to a standing position, walks slowly toward the chief, kneels with one knee ahead of the other, and fills the chief's cup, which the chief holds toward him with one hand, the index finger extending over the rim of the cup. The chief drinks the kava in one draught. Meanwhile the cup bearer returns to the kava bowl and places the serving cup beside it. Then he takes a cup of water from the assistant, and, facing the chief, stands before the bowl. The chief, after drinking, puts his empty cup down in front of him and the herald says, "A matha" (It is empty). Then all the members of the kava circle clap with hollow hands crosswise (*thombo*) but not in unison. The chief spits toward the side wall of the house, drinks water offered by the cup bearer, and spits again. The cup bearer returns to the bowl and sits down, cross-legged, in front of it. He claps two or three times. The members of the kava circle clap only after the chief has drunk. All the drinkers except the chief clap before receiving the cup.

The cup bearer picks up the cup and holds it to be filled a second time. When it is full he turns as before, and, holding the cup with arms either extended or slightly bent, he stands up straight and faces the chief. The assistant says, "Kawa kuo heka" (The kava is taken up).

The herald replies, "Aui e ma—" (Take it to so-and-so). The recipient claps two or three times, receives the cup, and drinks from it. The cup bearer returns to his place in front of the bowl but does not clap. When the man finishes drinking he throws the cup toward the bowl on the mat in front of him. The cup should not be spun.

[292 302] The cup bearer and usually the kava maker and assistants dress in ceremonial attire. They wear long pieces of Fijian barkcloth around their waists and wreaths around their necks. They oil their bodies and paint their faces black.

The order of drinking depends on rank and often does not correspond to the order of seating in the kava circle. The herald decides the order and calls out all the titles except that of the chief. When the chief has drunk, the herald who is not calling drinks, then another chief, then the second herald, and so on. The chief of Kambara says that formerly if the high chief came to Kambara he sat in the place of honor and the chief of Kambara prepared the kava. The chief of Kambara's herald sat next to the chief, and the envoy to Lakemba directed the preparations and called the order of drinking as

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
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New *meke* are taught by the master dancer who is often the composer. Old *meke* are learned by imitation. There is no master dancer on Kambara. The newest forms on Kambara were learned from a man of Vungalei, Tailevu, who visited the island several years ago. Southern Lau is not a center of new dance forms. New forms are sometimes imported into southern Lau from Matuku, Taveuni, Kandavu, and Lakemba.

Meke learning provides entertainment for the whole village. Two or three months before an important event, such as the arrival of a chief, *meke* are practiced on the ceremonial ground almost every afternoon and, if the moon is bright, in the evening. The dance is repeated innumerable times until each individual has mastered every detail. The rehearsal is a social event attended by all women and children of the village. Girls and young women dance while older women watch and applaud. In Nggalinggali a rehearsal was interrupted by a middle-aged woman named Koro, who did a parody on the *meke* to the delight of the other women who laughed hilariously at her antics.

Old *meke* found in southern Lau are the war dance (*meke ni valu*), the sitting dance, and the fan dance, and on Namuka the kava dance (*meke ni yanggona*). These types are definitely Fijian. The old *meke* are composed in the *luve ni wai* idiom (p. 118) and their meaning is not clear to present-day natives.

WAR DANCES

There are two types of war dances (*meke ni valu*): the club dance (*meke ni malungu*) and the spear dance (*meke ni wesi*). They are distinguished by vigorous warlike movements and facial expressions. The dancers carry clubs or spears which they flourish menacingly, dancing and chanting at the same time. Around their waists they wear barkcloth and dance skirts made of strips of hibiscus bark dyed black, and around their necks wreaths. Their bodies are oiled and their faces blackened. The dance is accompanied by the *meke* drum.

A war dance recorded on Kambara follows:

Na wesi	Spear dance
Ko ra kala-iya-vongei,	Oh, sir rat,
Ka ulia na sivaro	Stir the pudding
Ma sa nggai koto ra vuaka.	Sir pig is down.
Iri mbula, ra mbula,	Fan of life, sir life,
Iri mate, ra mate.	Fan of death, sir death.
Iri vakasanggalenggalo	The sinking fan
A iri mbula, ra mbula,	Oh, fan of life, sir life,
A iri mate, ra mate.	Oh, fan of death, sir death.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

SITTING DANCE

The sitting dance (*vakamalolo*) is the most popular dance form among the women. The dancers wear kilts of tapa and wreaths around their necks and wrists, and their bodies are oiled. They sit cross-legged in one or more rows facing the group for whom the *meke* is being given. The youngest girls sit at the ends of the rows. Suddenly one woman, chosen for her shrill, high voice, begins intoning the words of the *meke* and immediately the group gestures and the accompanying beat of the *meke* drum begins. The sitting dance is occasionally accompanied by the bamboo drum.

A sitting dance recorded on Kambara follows:

Tandrua levu ka sa na thiri koto,	The double canoe is anchored thĕre,
Au mbutuka na nuku ka lombolombo,	Where I landed the sand is soft,
Era vei talanoa, era nggoro	They were very much surprised
Wangga ni Mburotu ri ka sa na songgo	When we arrived in the Mburotu canoe
Uru tiko nai ndreke i na koro.	And anchored near the village.
Nai mboi ni yasi kula, yasi ndromo,	The scent of red sandalwood, golden sandalwood,
Nai mboi ni mamba tu na mothelolo,	The scent of *mamba* with *mothelolo*,
Nai mboi ni makita thuruoso	The scent of *makita* creeps into the village
Ka laki mbotea na loma ni koro.	And fills it with fragrance.

FAN DANCE

The fan dance (*meke iri*) is usually performed by women, each dancer holding a fan of pandanus decorated with streamers of dyed hibiscus bark. The fan accompanies the rythm of song and body in the sitting dances as well as in dances where the women stand or walk slowly to-and-fro. In the sitting dance it is often struck on the ground or against the palm of the hand. A fan dance chanted by Tatchini of Kambara follows:

Endua na thangi thava ukaya—endua na theve,	What wind is blowing—the southeasterly,
E liku so via noi mba ni vandra,	It shakes the boughs of the pandanus trees,
E mo thangera noi vuna a vuana.	The fruit has fallen to the ground,
E mbuku a sila kau royawa,	The sheet of the canoe is fast,
E *Ruve Kula* e mbale malua,	The *Red Pigeon* is heeling badly,
Na kenai sele u laki kauuta,	I take a knife to cut the rigging loose,
Mosi yaketenggu kau lualua,	My belly hurts and I vomit,
E ro mbalei ndaku ni vanua,	We sail around to the other side of the
Au via ndrondro ula au via.	land.
E vuka na manu mai wasawasa,	The birds are flying from the sea,
Kena iri kauthia vava,	Their wings fanning in the breeze,
Rasuka ki wai rambutuka vata,	They return to sea flying together,
Ramusuka ekere a thangi amba.	Soon they encounter bad weather.
Tangitha na ruve u laki vasuka,	The pigeon pledges the return of his comrades,

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
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E theie rei lala a ndrusa vuka,	He fears being alone,
E mangi au rai vakasungga,	So the pigeon decides to return and to stay,
Ulili ki muri u laki mbutuka,	Because the storm is gathering
Umasuka eke re a thangi mbula,	But alas, he is the only one to be saved.
I sa na mbula ae.	. . .
Rasamula kina ki sa na mbula e.	. . .

Another dance type is the *scasea*, in which, according to the natives, women sometimes wear wigs of hibiscus bark dyed black, called *ulu mate* (dead head) or *ulu lasulasu* (false head).

The natives say a Tongan dance called *lakalaka* has been introduced but is seldom seen in southern Lau unless the visit of a chief is expected. A dance called *tupaki*, possibly from Uvea, is performed with a paddle (*paki*) of *manu* or *vesi*.

MODERN DANCES

Modern *meke*, which are composed according to old patterns, are less figurative than the old. They reflect the changing scene of modern life. The following modern sitting dance was composed in Matuku and recorded on Kambara, where it is popular among the women:

Singa Monite ni sa na yakavi	On next Monday afternoon
Mai ndua manda na veivosaki,	We shall have an informal meeting,
Menda sa na mai vondo na landi,	We'll go out cruising in the launch,
Ndomo ni ndini ka sa na tatangi.	The engine will roar.
Ni mai rongotha, ni mai sarava	Come and listen and see
Na Andi Thilema soli katakata,	*Lady Thilema* speeding ahead,
Sa na vuso ruarua na mbambana.	The foam breaking on both sides.

Joking songs (*kuma*) are usually sung by clowns who accompany them with grotesque gestures and comical expressions. One type of *kuma* is the monkey dance (*meke ni nggele*) in which the performer imitates a monkey. The monkey dance is said to be recent in Lau.

Meke mate ko nggele,	Dance of the death of the monkey,
Meke mate ko nggele,	Dance of the death of the monkey,
Ko nggele, ko nggele!	Monkey, monkey!
(repeat)	

GAMES[2]

DART THROWING

A variation on the dart game (*teka* or *tika*) found in Polynesia and adjacent Melanesia was *tchingga*, formerly a popular game in southern Lau. The game consisted of throwing a reed or spear (*moto ni tchingga*) for distance along a permanent shallow ditch (*rara ni tchingga*). The ditches are seen today near old village sites. I examined a shallow ditch, 180 meters long

[2] Since many games in Lau form a part of the social ceremonial pattern games have been included in this section.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6

585 and fishermen on Fulanga. The wedding was a very poor one because of the low rank and poverty of the intermarrying clans. Although pigs are usually the most essential wedding food none was killed for this marriage because pigs are scarce in Naivindamu. The wedding was somewhat irregular because the usual Christian wedding rites had been performed in the mission church six months before and the native ceremonies had been delayed until food for the feasts could be accumulated. The young couple had been living together in the house of the groom's father, and the bride was pregnant.

Early in the morning of the wedding day relatives of the bridegroom began to arrive from the other villages of Fulanga and from the island of Ongea. No close relatives of the bride were present because she came from Vatoa, an island about 50 miles south of Fulanga. While the food for the earth oven was being prepared and steamed by the young men (pl. 2, *A*), the male elders drank kava served by two young girls on the mound of a house under construction. Women and girls were busy in the kitchen houses, making wreaths, which they wore around their necks, and preparing greens and fish in coconut cream for the feast.

585 [431] 292 In the middle of the afternoon there was a ceremonial exchange of property (*rau mbutu*) between the two intermarrying clans. Out of the house used as the groom's headquarters came four girls, each bearing one corner of a large mat stretched at full length. Just behind them walked the groom, wrapped in an outer garment consisting of a large folded piece of Tongan tapa which extended from his arm pits to the ground. It was tied around his waist with a piece of pandanus, over which was knotted a single width of white tapa (*masi*). His body was oiled and around his neck he wore an elaborate wreath of leaves and hibiscus bark dyed burnt orange with *kura (Morinda citrifolia)*. His hair was bleached rust color and stood out about 9 cm. from his head. He wore two red and blue pompons of imported wool fastened just above his temples to a tapa head band.

585 The procession walked to the house which was being used as the bride's headquarters. Here the mat was placed on a piece of Tongan tapa spread in front of the entrance. The groom and his procession walked over it into the house. The groom left his ceremonial outer garment as a gift to the bride's relatives, and, wearing his kilt of Fijian tapa, he returned to his headquarters. Next, six girls, carrying an outstretched piece of Tongan tapa (3.5 by 6 meters), emerged from the bride's house. They were followed by the bride, dressed in an outer garment of Tongan tapa. She wore a wreath like the groom's but no ornament in her hair, which was sprinkled with powdered sandalwood. The bride and her attendants walked to the groom's headquarters, where the barkcloth was placed in front of the entrance. The procession walked across it and entered the groom's house. The bride left her ceremonial

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

285 352 with wefts 3 mm. wide. It had a border of black geometric designs and a wool fringe.

A kava mat (*yambe ni yanggona*) is slightly larger and coarser than a baby mat. It is unornamented.

An eating mat is long and narrow with coarse weave. One used in the high chief's household in Lakemba was about 28 meters long and 3 meters wide, with wefts 2 cm. wide. The edges were fringed with pandanus.

285 531 *Yambe volavola* are pandanus mats decorated with black geometric designs in twill or check weave made with wefts dyed black. The designs are placed across the entire surface of the mat in lengthwise or diagonal bands or lines, at the corners of the mat in triangles, or around the edge of the mat as a border (fig. 18). The designs are named. A zigzag line is called *wangga ni vasua* because it resembles the *vasua*, a shellfish. A border composed of short [384] parallel diagonal lines is called *somovuni*. The black dye (*somo*) is made of *sikethi* (p. 89).

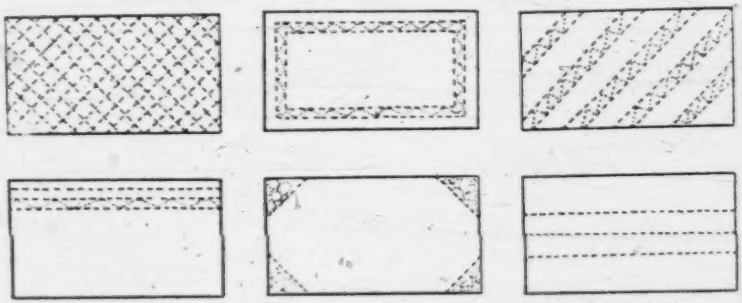

FIGURE 18.—Sketches of mats, showing design placement.

285 [854] According to aged informants, a very soft mat, called *latha*, was formerly used as a sling to carry infants on the back or the hip. The *latha* was of fine weave and about 2 meters long and 45 cm. wide.

[292] Another fine mat, the *tawala*, was formerly used as a dancing kilt. One corner of the mat was bent down and the mat was tied around the waist with a piece of barkcloth or sennit. Old mats worn by mourners are also called *tawala*.

[622] A very fine, white mat, called *tawake*, was tied to the mast of a chief's canoe as a flag or emblem of rank.

[237] Natives say that mat fringe, although called *kula* (red parakeet), was formerly made of rooster feathers or of the inner bark of the *sitchi* in southern Lau. The feathers from the red parakeet were used to fringe mats in the Moala group but not in southern Lau, according to informants.

3: Thompson E-5 (1933-1934) 1940 OQ6 Lau OQ6
Kambara

291 rank. Outside a village the natives often wind a piece of cloth about their heads as a protection against the sun. Hats are not worn.

292 For Sunday services in the mission church, and ceremonies in honor of visiting British officials on Kambara, the men tuck a clean white shirt into the *lavalava* and the women don [294] a simple sleeveless blouse. Clothes are sewn on a few sewing machines which found their way to the islands during the prosperous days of the copra trade. Lately the natives have [435] had some difficulty in keeping themselves clothed on account of the low price of copra which they exchange for cloth at the local store in Tokalau. Clothes are usually very ragged, especially those of the old people, and occasionally instead of trade cloth a gunny sack or a fringe of banana leaves is worn while working in the gardens.

296 The introduction of cloth brought a laundry problem to 312 Kambara, an island where fresh water has always been scarce. At the present time most of the fresh water collected on Kambara and also the brackish water from the springs is used for washing clothes. Soap, bluing and heavy charcoal irons for pressing must be bought at the store. On Saturday mornings the young girls wash near the water barrels under the eaves. Beating the clothes with a stick against a board, they raise a billowing froth of rainbow-hued suds to make up for lack of water.

515 Considering the rough close-to-nature existence, and the 136 lack of fresh water on these islands, I was impressed with the personal cleanliness of the Lauans. Men, women and children bathe daily in the lagoon, usually at sundown before the evening meal. This is done in spite of the danger of sharks which are common in these waters. Children are [868] taught from babyhood to keep a keen lookout for their dark menacing forms, which are occasionally seen darting about in the lagoon right up to the shore line.

3:Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

302 Coconut oil is the most important cosmetic in Lau. Strongly scented with fragrant flowers, leaves and bark, it is rubbed after bathing on the legs, arms, breasts and on the hair. It keeps the skin soft in spite of constant exposure to sunlight and salt water, and imparts a sheen to the hair.

Dressing for a festival, the young people pour on oil until their bodies glisten. As they dance in long rows their shining rhythmic bodies look like bronze statues. The pungent scent of oil in a small native hut, however, is almost suffocating. Coconut oil holds an important place in the Lauan art [833] of love, not only because it stimulates the senses by keeping the skin smoothly lustrous and fragrant, but also because it reduces the friction between hot bodies mating in the breathless damp warmth of the tropics.

292 To participate in important ceremonies both men and wo-
287 men wear barkcloth. This is a soft, durable, fibrous material [531] made of the inner bark of the paper mulberry. It is elaborately stenciled with bold geometric designs in black and red ochre. Ample quantities of this cloth are wrapped around the hips and gathered at the waist with a band. Wreaths of green leaves, bright flowers, and strips of dyed hibiscus bark complete this striking ceremonial attire, which is a survival from olden times.

272 All important ceremonies are accompanied by drinking of
276 "kava", the narcotic root of the *Piper methysticum*. Kava is the favored native drink of the South Seas. When crushed and mixed with water, kava root produces a mild intoxication which frequently affects the legs rather than the head. Its reaction varies with the individual: on some it acts as a stimulant, on others as a sedative. Curiously enough, the novice can outdo the confirmed kava drinker, for the reaction is increased and accelerated by habit. The preparation and drinking of kava root is always accompanied by a colorful ceremony. The drinkers sit in a circle in which the chief has the place of honor. Opposite the chief sits the kava mixer,